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American Art News

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BROOKLYN ARTISTS SECEDE

Some 14 painters of reputation, long members of the Brooklyn Society of Artists, have withdrawn from that organization and formed a new society, to be called The Society of Long Island Painters. It is said that the reason for the secession and formation of the new Society was the virtual invasion, and consequent domination of the old Society, by a number of art students, taught by a so-called Brooklyn art critic and who exploited too much their amateurish work. Whether or not this report be well founded, there has been, it is said, much dissatisfaction of late in the old Society, and hence the withdrawal from it of such able painters as Leon Dabe, James Weiland, Gustave Wiegand, Harry Roseland, Benjamin Eggleston, Charles Burlingame, Norwood McGilvary, Andrew T. Schwarz, Max Norman, Ralph Edwards, Louis B. Skidmore, Charles Allen Hurlbut and Nicolas Macsoud.

HISTORY MURALS IN CAPITOL

A scheme of interior decoration of the Hall of the House of Representatives, depicting the history of the nation in eighteen or twenty painted wall panels has been determined upon as a mural record to inspire admiration and patriotism. Solution of the problem of how best to display the large and practically priceless Limoges vases presented by France in appreciation of Congress's warmth to Marshal Joffre and former Premier Viviani on their visit to this country during the war, brought out the scheme.

These vases now stand on cheap pine platforms in the Speaker's lobby, but the decorative plans call for special niches for them on either side of the Speaker's chair in the House chamber. Panel paintings of Washington and Lafayette now adorn spaces on either side of the speaker's chair and these will be moved only a few feet.

The work of gradually filling the other panels around the chamber will be carried on from time to time until the history of the U. S. has been murally depicted. One large painting, already in the House, depicts Cornwallis suing for a cessation of hostilities under a flag of truce.

"WOMAN BOSWELL'S" DIARY SOLD

A special cable to The Sun and N. Y. Herald from London says "Considerable interest was manifested in the recent sale for \$3,000 of 'Thraliana,' the intimate diary of Mrs. Thrale, a personal friend of Dr. Johnson and known as the 'Woman Boswell.' The volumes will remain in England, an English private collector, Mr. McNeil, being the purchaser. The volumes were written in the form of a diary, with autobiographical fragments and some correspondence. There are six volumes, containing 1,600 pages. The origin of the diary is given in the first entry:

"It is many years since Dr. Johnson advised me to get a little book and write therein all the little anecdotes coming to my knowledge."

"Mrs. Thrale took Dr. Johnson's advice and bought not one little book but six large ones, and filled them all. The volumes have been carefully preserved, being the property of Mrs. Colman, great-grand-daughter of Mrs. Thrale's second husband."

NUDE MINERVA IN COURTS

A special cable to The Sun and New York Herald from Brussels says: "The Belgian art world is stirred by the question of whether Minerva, the chaste, may be portrayed in the nude. The question has been taken into the courts. The prosecuting attorney saw a poster by a young artist of Mons in which the Goddess of War, also the Goddess of the Arts, was in the nude. He was shocked. 'Have those posters seized,' he ordered. The people of Mons were amused, while artists were shocked. A song was composed about the prosecutor and the poster, and boys and girls there have been heard to sing it or whistle it, very softly, of course, when they saw him. Meanwhile a comic weekly newspaper in Mons took it up and now every artist in Belgium knows all about it.

"The poster was made for a Mons art club."

Kelmscott Chaucer Buyer?

London, Mar. 10, 1920.

Do American art lovers know the name of the ultimate owner of the Kelmscott Chaucer with the binding rich with jewels, gold and inlay that is shortly to leave for the States? Although its price is quoted as £1,000, nothing is known here as to its eventual resting place.

NOTABLE PORTRAIT SHOW

There will open at the John Levy Galleries, 559 Fifth Ave., Tuesday next, Mar. 23, to continue for a fortnight, an exceptionally important and interesting exhibition of some 25 to 30 portraits never shown publicly before by such prominent painters as Louis Betts, Leopold Seyffert, Eugene Speicher, John McClure Hamilton, Robert Henri, Emil Fuchs, Maurice Fromkes, August Franzen, Julius Rolshoven, Walter Dean Franzen, Julius Rolshoven, Walter Dean Goldbeck, H. R. Rittenberg, Dana Pond, Ernest L. Ipsen, Carle J. Blenner, Albert Lucas, Wayman Adams, Mme. Lenique, Misses Mary Kremelberg and Louise Heustis and others.

ANIMAL LIFE PORTRAYERS

A new Artists' Society, entitled "Painters and Sculptors of Animal Life" has just been organized. The members thus far enrolled comprise the sculptors, Anna V. Hyatt, G. M. Johnson, Albert Laessle, A. Phimister Proctor, Charles Cary Rumsey, Arthur Putnam and F. G. R. Roth and the painters, Belmore Brown, Matilda Browne, Charles L. Bull, William H. Howe, G. Glenn Newell.

HOLBEIN STUDIOS TO REMAIN

Tenants in the Holbein Studios on the south side of 55 St. are rejoicing over the information that, owing to the fact that some of them have unexpired leases to which the present owners of the property object, the buildings will have a new lease of life. One tenant, it appears, has a ten years' lease, and as he recently put in machinery necessary to his wire wheel business, he demands a bonus for the inconvenience of moving and possible loss therefrom. The matter is still in abeyance and it may be some time before an agreement is reached. The ten artists who have two-year leases are asking \$1,000 each. The studios on the north side of the street have now been demolished.

FRENCH SCULPTOR ARRIVES

On the Touraine's last voyage from Havre, came Raphael Peyre, a French sculptor, who made a statue called "Crusading for Right" and which represents a U. S. marine in action. The statue, purchased for \$11,000 by the marines who fought in France, is still abroad, and may be erected in Belleau Wood, where the marines made their great fight against the Germans.



QUEEN HENRIETTA MARIA

Van Dyck.

In Sotheby Sale—London, Mar. 24.

(See Page 9.)

Henry R. Poore, Carl Rungius, Edward C. Vokert and Carleton Wiggins.

It is the purpose of the new organization to reveal, through the separate arts, the scope and variety of subject offered by "the dumb dwellers by the way." After an inaugural exhibition in N. Y. the display will be sent on tour to the leading cities.

For the Portrait Foundation

Miss Cecilia Beaux, who went abroad last Spring to paint the portrait of Cardinal Mercier for the Portrait Foundation, has returned, having completed her work. Edmund C. Tarbell has sailed to paint, also for the Foundation, a portrait of Marshal Foch.

They are telling a good story in the studios of Cardinal Mercier's retort to Miss Beaux during one of his sittings for his portrait. Having inquired of the artist how she began to paint, and her reply having been that "she first painted fossils," the venerable prelate retorted "But, Mlle., since you are portraying myself, you evidently still like to paint fossils."

HOUDON BUST IN BROOKLYN

A life-size bronze bust of Washington, from the model made from life by Jean Antoine Houdon in 1785, is now on exhibition in the General Office of the Pratt Institute, Brooklyn. Houdon came to America for the purpose of making the statue of Washington (now in the rotunda of the State House at Richmond, Virginia) and was the only sculptor that Washington permitted to make life casts from his face, head and body. He made two plaster casts of the head of Washington and one was deposited at Mount Vernon; the other he carried to France and it is now preserved by the French Government. Barbédienne, of Paris, was permitted to use the latter cast and from it produced the bust.

The present bust was exhibited at the Jumel Mansion, Washington's Headquarters, N. Y.

Mr. Gardner Teall announces his retirement from the editorship of Art and Life to resume his former editorial connections.

COFFIN'S LUXEMBOURG EXCUSE

William A. Coffin, President of the Committee on last Autumn's exhibition of American Painting and Sculpture at the Luxembourg, Paris, has issued a long statement regarding the affair. He says, in brief, that the works contributed to the display have been returned here, and are being distributed to their owners; that the French Government generously paid all expenses of return transportation, installation at the Luxembourg, catalogs and other incidentals; that the display was made up of 115 paintings and 24 sculptures by American artists residing in this country, 34 paintings and four sculptures by American artists owned by the Luxembourg, a total of 240 works. (As will be noted, this makes a total of 101, or nearly half of the works shown, as by American artists living abroad, which, as the ART News has stated, unfortunately gave the display too much the effect of one of modern French art, as these exiled American artists work under foreign influences, and this large proportion of their output made the show unrepresentative of modern home art.)

Mr. Coffin explains the omission of ten of the "Modernist" works accepted by the American Jury on the exhibition—which omission caused such a stir and protest a short time ago—as follows:

"For this omission the French Ministry assumed full responsibility. The Luxembourg is a National Museum, controlled by the French Government, and the Ministry of Public Instruction and Fine Arts exercises its control concerning exhibits placed in it, whether they be French or foreign. I have been given to understand by Mr. Rosen, the General Sec'y of the Committee, that effort was made by M. Bénédite, director of the Luxembourg, to place the ten pictures in question, and that they were tried in various places by the Paris hanging committee, consisting of Mr. Bénédite himself, and Messrs. Rosen and Alexander Harrison, and that some others were at first left out, but afterwards places were found for them, where they harmonized with the general arrangement of the walls. To the general effect of the galleries the Museum director attached great importance, and no discrimination was made in the matter of the ten pictures against 'modern art,' as it is termed. On the contrary, among the 115 pictures from the U. S. in the exhibition there were 18 or 20 by painters who are distinctly 'modernists.' As we had been told in the beginning of the enterprise that 'modern art' would be welcomed in Paris, that the invitation to exhibit at the Luxembourg was made with the intention of showing the Parisian public the conditions of present-day art in the U. S., the Committee tried to include representative work of all phases. In this endeavor the Committee was satisfied that it had been successful when the entire collection was assembled and reviewed by the Committee and unanimously approved before packing for shipment to Paris.

"When I was in Paris last Spring," Mr. Coffin continues, "the cases had not been opened, but it was agreed in interviews with the French authorities that our collection, which I always referred to as a 'belle collection,' and as representative as it had been possible to make it, would be placed as made up and we would be quite satisfied with whatever approval or disapproval it might receive from French critics, artists and public. In my voluminous correspondence all last Summer and early Autumn with Mr. Rosen, who was staying in Paris and acted as our representative, this agreement was constantly emphasized. It is perhaps needless to state that it was the duty of the officers of the Committee to 'stand for' the works of the Committee in its entirety or that this was done in every particular. The fact remains that the Fine Arts Administration did not place ten pictures, but, on the other hand, it justified itself by the generally attractive character given to the exhibition as a whole, and by the remarkable success achieved by it, quite surpassing in appreciation any other exhibition held at any time in Paris by the artists of a foreign country."

After further eulogizing the exhibition and again affirming its great success (the ART News must respectfully differ with Mr. Coffin as to this, from the personal observation of its editor while in Paris last Autumn, when he found that the display aroused no more interest in the Paris art

(Continued on Page 2)

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COFFIN'S LUXEMBOURG EXCUSE

(Continued from Page 1.)

world than did the recent display of modern French art at the Metropolitan Museum here, as it was generally looked on as unrepresentative of modern American art), Mr. Coffin concludes:

"Every facility for making sales was provided by the Luxembourg Administration and there were 49 serious inquiries made by individuals as to prices of various works, but none of these resulted in a purchase. When the high prices placed by our American artists on their works were communicated to the prospective buyers, and dollars turned into francs at the prevailing rate of exchange, the prices mounted up in some cases to 30,000 fr. or more, and this proved discouraging. The prices asked by the artists were in most cases much higher than prevail for works by living artists on the Continent, and it may be added that the insurance valuations placed on the works were so high that our insurance much exceeded the cost estimated at the beginning of the work of making up the collection. The American Committee of artists in charge of the exhibition, at a meeting held Dec. 31, adopted a resolution of protest on the failure to hang ten of the paintings and this resolution was sent to the French Ministry of Public Instruction and Fine Arts, and I have received a letter from Mr. Wallace under date of Jan. 24 saying that he had taken pleasure in forwarding the resolutions as requested.

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Upwards of 80 drawings in lead, pastel, and charcoal by Degas, shown at Durand-Ruel's, 12 E. 57 St., testify to the extreme skill of the master in depicting ballet girls on and off the stage, nudes in and out of the bath, and paddock scenes, with horses and jockies. Degas has set an indelible stamp upon the dancer who has furnished such opulent material for so many of his famous canvases. These sketches reveal his constant search into the unposed attitude, and in consequence we have a perfect record of humble workers stripped of all glamour and absurdities. They are veritable excerpts from life and a very strenuous life, also. One sees coryphees at the "barre," waiting at the coulisses, pirouetting, extending arms and legs at extraordinary angles, then when tired of ballet skirts one sees them au naturel in their tubs or drying their dainty limbs, always in unposed positions as though surprised at their tasks.

A few portraits, as fine as silver points, are interspersed amongst the collection and a sketch of a gentleman-jockey, Baron Lepic, is strangely like King George. In one finished sketch, No. 67, a rider is tightening his girths and the horse is cleverly shown backing away and squirming at the pressure. No. 15 is an exquisite drawing, full of action in repose. A large pastel No. 2 is a vivid scheme of dancers in yellow and violet skirts. The collection is extremely interesting and the quality of the drawings ample atonement for a certain banality of subject, but great art ennoble the simplest scene and raises it out of the dust of the commonplace.

Two Artists at Babcock Galleries

Two painters, Sidney M. Wiggins and Magnus Norstad, are showing examples of their recent work at the Babcock Galleries, 19 East 49 St., through March 27. Both show talent in various directions. Wiggins appears to have a gift for color and design and the landscapes of Norstad have individuality and sentiment. Both are exponents of the "impressionistic" school. "In the Winter" by the former painter has well painted snow and is a nicely balanced composition. His "Cathedral—St. Thomas" is cleverly lighted and presented in a personal manner. "The Homestead" has good color and "Overhanging Clouds" poetical tendencies. Norstad presents "The Blizzard" with swirling snow and vivid atmospheric qualities. "Winding Road," while scarcely attractive in color, has sincerity and independent expression. "Spring Fantasy," "Autumn," "The Palisades" and "Frozen River" are some of the subjects he presents.

Paintings by Albert Felix Schmitt

Until Mar. 27, and under the direction of Mrs. Albert Sterner, at 556 Fifth Ave., oils and watercolors by Albert Felix Schmitt are on view. These include still lifes, nudes, landscapes and portraits, all of a certain distinction, especially the still lifes, in which the artist has shown remarkable dexterity in painting that most difficult of textures—copper. Of the portraits "The Blue Veil" ranks highest. "In the Train," shows a young woman in profile, seated and evincing no shred of interest in the passing scenery, suggested by a large plane of golden color, against which the figure of the girl is silhouetted. Another silhouette of greater significance in conception and design although dangerously allied to poster art, is entitled "Bride and Bridegroom," in which color relation and masses are pleasantly adjusted. The watercolors are free and loose, recalling agreeable recollections of Naples and the Italian littoral. There are several good studies in both media, of boys bathing, very luminous and fresh in tone and color.

Willard Metcalf at Milch Galleries

The Milch Galleries, 108 West 57 St., are devoting three weeks to the Willard Metcalf exhibition, on through April 3 instead of the usually allotted fortnight. And surely the compliment is deserved, for high quality, beauty of color and poetry invest every canvas. Nor is there any monotony in the collection, nor stilted, repeated subjects in the variety of motifs shown. At every season and in every light the painter's love and understanding of Nature has carried him through green meadows, autumn richness, snow bound valleys and fields abloom with May blossoms. Happily he has the temperament to "feel" his subjects, and still more he can make the observer thrill with the emotions he has experienced in their portrayal.

"The Enveloping Mantle" is a beautiful snow picture which Twachtman himself could not surpass. An "expert" in depicting the quality of light, the artist has invested "Midsummer Night" although low in key, with the brilliance and atmospheric charm of a perfect summer evening. "Early Autumn" with tender gradations of light and tone, is an appealing subject, painted with the knowledge and expression of a thoroughly equipped artist, whose good taste is always his safe guide in the selection of beautiful subjects. In "Breath of Spring" he has handled his lights with great skill, but the shadows fall so lightly on the ground that they give the effect of moving, illusive gradations seldom seen in plastic art. "Ruth's House" is a lovely composition, "Gray October" is rich in tone and "Young Birches in May," "Poplars—September," "Maytime" and "Midwinter" are some of the varied subjects presented with unflinching skill and depth of feeling.

Union League Club Exhibition

Under the management of John Fry, the Union League Club exhibition, held at their galleries last week, struck a new and interesting note. As the work of the artists represented was shown in the Club gallery for the first time it attracted many visitors. As an innovation, the work of two women painters was included, namely that of Emma Lambert Cooper and Georgia Timkin. Fry and these "held up" in every respect with that of the men painters. Such artists as Elliott Daingerfield, Cullen Yates, Irving Couse, George H. Bogert, Louis P. Dessar, Albert Groll, Colin Campbell Cooper and Albert P. Lucas were represented, the last by "The Birth of the Mermaid," "The Voyage of Life" and "Rocks at Santa Barbara." Harry W. Watrous showed "The Oak and the Moon," a Blakelock subject reflecting much of the dead artist's color and technique. William R. Leigh's five Western subjects, good in action and sympathetically presenting the Indian, were well received. August Franzen sent a "Girl with Fan," typical of his work and Albert Groll's brilliant western skies and sunlit deserts added decided interest to the display.

Sculptures by Nanna M. Bryant

Under the direction of Mr. W. Frank Purdy of the Gorham Galleries, the Sculptors' Gallery, 152 East 40 St., is showing a group of works by Nanna Mathews Bryant, a wealthy Boston woman who has seriously devoted many years to sculpture. She presents subjects which are delicately modeled and refined in expression. "Wings of the Morning" is beautifully modeled and the design is original and attractive. "Sonata Appassionata" expresses personal emotion. "Flower of the Earth" is a graceful nude figure, well drawn and ably executed. "The Rock" showing a graceful girlish figure, handled with a firm, though delicate touch, has beautiful qualities and "Aphrodite" a graceful figure carved on a marble bowl, is an unusually fine low relief.

During his exhibition just closed at the Milch Galleries, Bruce Crane sold 12 canvases, varying from \$400 to \$2,500.

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INDEPENDENT ARTISTS' SHOW

The Society of Independent Artists is holding its fourth annual exhibition in the Roof Garden and annexes of the Waldorf-Astoria Hotel arranged by employing screens as last year, to accommodate the 882 oils, watercolors and a few sculptures shown. The display is larger than last year, and while the plan of admitting any work offered, provided the aspiring applicant has paid his or her \$10 fee as an active member of the Society has naturally resulted in the sending in and hanging or placing of a large number of immature productions—of students just beginning to study or more advanced, and of others who, it is only charitable to themselves and fair to the many art teachers of the country to say, have never taken the trouble or made any effort to secure competent instruction—it is gratifying to note that on the crowded walls there are more works worth attention than at any of the Society's former displays.

The idea of a sort of general Salon—to which the work of anyone save the few artists of established reputation who wish to encourage the idea, who takes himself or herself seriously enough to be willing to pay \$10 to have such work publicly displayed—failing any assurance of its passing the juries of the routine public Academy and Museum displays of the art year—is a commendable one. The same idea or plan was followed for some years in London before the war, where the so-called "Allied Artists Association" gave each summer a large display in Albert Hall—a more unsuitable place than the Waldorf Roof, and one where screens also had to be employed, to which anyone by the payment of a \$5 fee (a pound in those days when the exchange rate was normal) could exhibit his or her work, no matter how crude or immature. The English art world treated these annual displays as a joke—and it is gratifying to state that the American Society's \$10 shows are, on the whole, better in quality than were their London predecessors. Paris also had before the war, and revived this year, its "Salon des Independants," in the Grand Palais—based on the same idea of a "no jury, no prize" display, which should give a chance for ambition to obtain a public hearing.

The disappointing and surprising result of the English and French "Free" or "Small Fee" Salons, as they may be called—and thus far of their American counterpart, has been, that with a very few exceptions, they have not brought to the front new painters or sculptors of any unusual or remarkable abilities. There have been shown at these English and French Salons works of promise and there were a few such at the American Salons of the past three years, there are again this year—but nothing across the seas or this side of the ocean has developed at the "Small Fee" displays to even thrill, much less startle the art worlds of the three countries.

As a matter of course those artists, some of them able painters and sculptors who follow the so-called "Modernist" movement, with all its subdivisions in art—and who, either from a conviction that the Academy and other Juries will not look with favor upon the admission of their work to the more conservative large public exhibitions, and so do not offer them to such displays, and who, being also antagonistic to the views of their more conservative fellows, would not offer their works to the Juries of the same men, even with a good chance of their acceptance—are sympathetic

to the "Small Fee Salon" idea and support it both by contributions of their works and interest and energy. These have been represented in the Society's exhibitions in the past and are again represented this year. When such able and clever painters as John Sloan, George Bellows, Reynolds Beal, Homer Boss, Randall Davey, W. Glackens, Maurice Prendergast, Samuel Halpert, Robert Henri, Leon Kroll, A. H. Maurer, Van D. Perrine, Eugene Speicher, William Starkweather and A. Walkowitz, not all of whom absent themselves from the more conservative shows, but who are in general sympathy with the Independents, and are allied with the "Modernist" movement, are represented in the present display, this alone makes it worthy of study and attention. Added to this good list of names of leading artists represented in the display, must be those of such others of reputation, of more conservative ideas and method, as Charles A. Aiken (of Boston), Theresa F. Bernstein, Olaf Brauner, Louis Kronberg, Louise U. Brumback, M. Lesley Bush-Brown, F. K. Detwiller, Childe Hassam, Victor D. Hecht, Hayley Lever, Agnes Richmond, James N. Rosenberg, Albert Sterner, Gertrude Whitney, William Woodward (of New Orleans) and others.

The exhibition apart from these examples of the artists above mentioned, while it is filled with immature and eccentric produc-

Allied Artists at Kleinberger Gallery

The fire which half destroyed the Fine Arts Building in West 57 St., having made it impossible for the Allied Artists to hold their seventh annual exhibition in the Fine Arts Galleries as for the past five years, the wise move of leasing a gallery in a convenient and much thronged part of Fifth Ave., where "all who run may see" was made and with flags announcing the display at the Kleinberger Galleries, No. 725 Fifth Ave., flying outside, and the windows hung with placards of the occasion, the result in point of visitors, has thus far proved decidedly satisfactory. Seldom has an exhibition of artists' work in N. Y. had such throngs of visitors, convincing evidence of what location means. Mr. G. L. Berg, former director of the Yukon-Pacific Exposition at Seattle, is in charge of the display fortunately for the association, for a painter himself, with keen appreciation of good art, he is fast winning friends for the Society. He had sold pictures even before the exhibition was formally opened.

Against the softly toned and becoming walls of the galleries, the well selected pictures and sculptures look at their best, and from the quality of the work shown it is evident that the artists have been saving their most important examples for this occasion. Some 100 paintings and 13 sculptures comprise the display.



CHARLES I.
Van Dyck.

In sale of March 24 at Sotheby, Wilkinson and Hodges, London.

(See Page 9.)

tions, is not uninteresting and should be visited—if for nothing more than to see and study the oftentimes curious phases of youthful imaginations trying for expression on canvas, and the productions of the painters and sculptors who are, to judge from the present display, fewer each year, who still blindly follow Matisse (who is himself represented by a characteristic life size full length figure study, "A Spanish Girl," soft and attractive in tone and color, graceful in line, but the face distorted as if purposely to sustain his eccentricity of method, and a good still life), Picasso, Picabia and Brancusi. Glaring and unharmonious color, unshapely figures and weird composition are still the features of this kind of work which the ART NEWS still believes cannot endure, as it discards all the basic canons of art.

Scattered through the mass of immature or weak productions are some works of real merit which, with the examples of the able artists above mentioned, give interest, if not importance, to the display and of which space and time prevent mention this week. These will be recorded and reviewed next week.

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NEW YORK

and Edward C. Volkert also distinguish this gallery and here also is Edmund Greacen's beautifully toned, tender "Golden Glades," and Cullen Yates' poetical landscape, "The Highway." "Twilight," a partly draped figure by Albert Pike Lucas, with scintillant flesh and fine color compels attention.

Upstairs there are many fine works to repay the visitor for the climb. Andrew T. Schwartz shows, "End of Winter," and H. Ledyard Towle, "Portrait of an Actress." Birge Harrison has a typical work in "Hillcrest Farm," Agnes M. Richmond displays talent for portraiture in her presentment of "Mr. C. S. Kaelin," James M. Weiland's "On Watch Hill" is a sincerely painted, finely colored and convincing work, and "Judge Shelton" by Leo Mielziner, is a sincere record. "An Autumn Monarch" by Robert Vonnoh, exhales the thorough knowledge and high attainment of this artist. Robert Nisbet's "Spring Morning" rings with the joy of the season in color and poetry, and Gustave Wiegand's "Silver Melody" is one of his beautiful subjects, chosen with inherent good taste, and having lovely color and sentiment.

"A Cafe in Paris," by Lester D. Boronda is brilliant and colorful, Elliot Clark's "Passing Glory" has fine dramatic qualities and is an interesting composition. There is a typical example of Irving Couse in "A Smoker" and a good work by Ivan Olinsky in "Morning," in the fourth gallery and here also are interesting works by Arthur J. E. Powell, H. A. Vincent, Harry F. Waltman, H. L. Hildebrandt, Ernest Peixotto, Ernest Albert, Hobert Nichols, William Baxter Closson, Norwood MacGilvary, Ernest D. Roth, and F. W. Hutchinson.

L. Merrick.

Mrs. Wright's Flower Pieces

Mrs. Lawrence Wright (Bertha E. Stevens) of Lawrence, L. I., who paints flowers because of her love and understanding of their beauty, rather than for commercial ends, is showing a group of her recent work at the Toni Landau Gallery in East 45 St. Her color schemes, although following Nature's tones, have been cleverly manipulated by the artist to express decorative designs. She is mainly self-taught, receiving her inspiration to paint flowers from the interest she acquired in their cultivation about her home. The exhibition includes over-mantel pieces in tones that harmonize with present day and antique furnishings, panels and decorative pictures. Some of her backgrounds are decidedly original, and she manages black against bright colors with harmonious effect while her blues and reds are cleverly rendered in connection with brilliant flower tones. Some years ago she held a successful exhibition of 300 pictures at the Berlin Photograph Co.'s rooms, and has shown her work at the Cosmopolitan Club and in current exhibitions.

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connection with its Bureau of Expertising
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The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals.

ADVANTAGE OF LOCATION

It is to be hoped that the informal
expression of opinion at the recent
meeting of a few members of the Coun-
cil of the National Academy of Design,
called to discuss the future housing of
that institution's exhibitions, follow-
ing the destructive fire which half de-
stroyed the Fine Arts Building—and
which, we understand, was virtually
unanimous in favor of a new site for
any galleries which the Academy may
be able to erect—will be formally en-
dorsed by the full Council at its next
meeting.

For sixteen years past we have ar-
gued that the Fine Arts Building,
apart from its lack of sufficient space
for the Academy displays, was not
well located to draw the public in suf-
ficient numbers to these displays to
bring adequate returns in admission
fees and sales of pictures and sculp-
tures, and years of complaint of insuf-
ficient public support, on the part of
artist exhibitors and members of the
Academy, have justified, it seems to us,
the soundness of our argument.

This week's convincing proof of the
justice of our argument has come in
the great success, in point of atten-
dance and sales, of the annual Allied
Artists' exhibition—which also, forced
to find other quarters for its annual
display, owing to the Fine Arts Build-
ing being unavailable—was fortunate
enough to secure the Kleinberger Gal-
leries at Fifth Ave. and 56 and 57 Sts.
for its show. The public has crowded

these handsome galleries daily and the
Allied Artists are rejoicing in their un-
precedented and unexpected success.

The average person, whether an art
lover or not, unless impelled by some
personal reason or impulse, will not
trouble himself or herself to walk, or
even ride, two long blocks and a short
half one west of the main line of pleas-
ure and leisure travel—Fifth Ave.—to
visit any art exhibition unless of a
most unusual, sensational, and there-
fore much discussed character, such as
that of the works of Sorolla, then a
new painter of sunlight and air, at the
far uptown Hispanic Museum a few
years ago.

Even the Metropolitan Museum
would have a far larger attendance
were it further downtown, but its lo-
cation on Fifth Ave. and in Central
Park overcomes, to some extent, the
disadvantageous factor of its remote-
ness from the main line of metropoli-
tan leisure travel.

So it is devoutly to be hoped that
when the Academy definitely obtains
the needed funds—which, it is whis-
pered, have been conditionally prom-
ised the institution by a wealthy art
collector who realizes the donation of
such funds would be a most glorious
monument to himself, apart from his
presumably sincere interest in and de-
sire to further the cause of art in his
own country—it will decide to build
what should be New York's "Grand
Palais" on or within a stone's throw of
Fifth Ave., and between 50 and 72 Sts.

BOSTON

The largest and most comprehensive ex-
hibition of paintings and sculpture by local
artists ever held here is on at the Museum.
In the large gallery of oils, the feature of the
show, over 125 large-sized canvases have
been hung by the Copley Society, selected
from a number variously estimated as about
700. On one hand practically everyone who
has worked with a brush was "invited" to
submit work to the jury, while on the other
all the well known local painters were asked
to send canvases without jury trial. The re-
sult is a show so substantial in character, so
interesting in its variety and so valuable as
a survey of contemporary Boston art that
it is only reasonable to suppose that a sim-
ilar exhibit will become henceforth a yearly
feature.

There is an entire absence of a "modern-
istic" art, although whether this is an index
of local art or a conservative jury is not
evident. But the display is safe and sane
in every respect, a great relief after the re-
cently departed French show. There is
no individual feature, save perhaps, the
large Sargent oil of "Lake O'Hara." To run
through the list of good work would be to
give the list of practically all the hundred
or more exhibitors. The majority of the
works shown are portraits, among which
one notes especially Leslie Thompson's Pa.
Academy prize winner of a young girl; Lilla
Cabot Perry's child, "The Sick Lamb";
William Loring's, "John F. Weir"; Eben
Comin's decorative, "Eleanor and Esther";
and Marie Danforth Page's newly completed
trio of children.

Charles Hopkinson shows his excellent
Barrett Wendell portrait, painted in his
quiet key; Albert Thayer's, "Meditation,"
a figure piece, is impressively handled. The
gems of the exhibition, however, are paint-
ings by two young women painters: Edith
Park's "Morning," a little girl in full sun-
shine on a hill top, exquisitely done, and
Ruth Von Scholley's "Roses," a dancing
girl, in which she has "outkronberged"
Kronberg. In the long lines one recog-
nizes work by Charles Woodbury, William
Kaula, Philip Hale, Philip Little, William
Paxton, Frank W. Benson, H. D. Murphy,
George L. Noyes, Russell T. Hyde, Howard
Smith, E. C. Tarbell, Arthur Spear, Charles
Bittinger, Joseph DeCamp, Gertrude Fiske,
George Hallowell, Sears Gallagher, A. T.
Hibbard and Dwight Blaney, etc.

Versatility marks the exhibition of oils by
Earl Sanborn now on at a local gallery.
This refers not only to his subject matter
but his treatment as well. The exhibition
is the first this artist has had since he won
the traveling scholarship at the Boston
Museum prior to the war. Landscape, still
lives, portraits and black and white draw-
ings in varying numbers make up the show.

OBITUARY

Alexander Theobald Van Laer

Alexander Theobald Van Laer, the emi-
nent American landscape painter and lec-
turer on art, died in Indianapolis Mar. 12
last, aged 63, from the effects of a stroke
of apoplexy suffered at his home at Litch-
field, Conn., last summer. After his first
illness Mr. Van Laer rallied, but did not
recover his strength, and Mrs. Van Laer
decided to take him to Indianapolis for
the winter, in the hope that a change of
scene and climate would benefit him. But
such was not the case and the artist failed
until a second stroke last week closed his
earthly career.

The dead artist was born in Auburn, N. Y.,
in 1857 and studied at the National Academy
Schools here and under the late Swain
Gifford, and later in Holland under George
Poggenbeek. He was an Associate of the
National Academy and a member of the
American Watercolor Society, N. Y. Water-
color Club, Conn. Fine Arts Academy and
Artists' Fund Society and a life member of
the Salmagundi and Lotos Clubs. His
many awards included a bronze medal at the
Charleston Exposition (1902) and a gold
medal at the St. Louis Exposition (1904).

For a number of years Mr. Van Laer lec-
tured on art throughout the country and
regularly in N. Y. for the Board of Edu-
cation. His fine and strong work placed
him in the front rank of modern American
landscape painters and he portrayed his
favorite motif—the smiling, peaceful valleys
and sun-kissed or cloud-topped hills of his
loved Connecticut—with a virile and sym-
pathetic brush. The dead artist, who was
over six feet tall and of impressive appear-
ance, had an engaging and delightful
personality and an almost boyish cheerfulness
of temperament which endeared him to
his fellow artists and a host of friends.

William H. Lippincott

William H. Lippincott, the portrait paint-
er, died Tuesday last in N. Y. He was born
in Phila. in 1849, and studied at the Acad-
emy. He was an illustrator, designer and
scenic painter for several years during his
youth and went to Paris in 1874, where he
became a student of Leon Bonnat.

After studying in Europe eight years Mr.
Lippincott returned to this country and
opened a studio in Portland, Me., where he
painted many portraits. Later he moved
to this city and aided Homer Emmons in
painting many scenes for operas. He was
an instructor at the National Academy
schools for three years, was elected an
associate of the Academy in 1884 and be-
came an academician in 1896. He was a
member of the American Watercolor So-
ciety, Society of American Etchers and the
Century Association.

M. Seymour Bloodgood

M. Seymour Bloodgood, who died at his
studio apartment, 1947 Broadway, Feb. 12
last, was born in Greenwich Village, N. Y.,
Nov. 11, 1845. He began his life work as an
architect, and was for some time draughts-
man in a N. Y. firm, studying at Cooper
Union at evening. Later he attended the
Academy of Design schools, where he so
excelled in drawing as to become instructor
for four or five years. He painted many pic-
tures of the West, the Adirondacks, Lake
George, the Catskills, the Berkshires, and
many other spots in Mass., such as Fair-
haven, Martha's Vineyard, etc. About 1890
he went abroad and spent three summers in
travel and two winters in Paris, where he
lived in the Latin quarter, where he studied
under Gerome. He then became a member
of the American Art League and exhibited
under their auspices. Later on his return
to America, he painted many pictures in
Pennsylvania, New Jersey, Vermont, and
during the last years of his life at Wood-
stock, N. Y. Mr. Bloodgood exhibited at
the Paris Salon, American Art League, the
Brooklyn Society of Artists, Architectural
League and various dealers' galleries in
N. Y., and taught for 25 years in the Pop-
penhausen Institute at College Point and
had many smaller classes and private pu-
pils, among the latter, Louise Cox, (Mrs.
Kenyon Cox). His first studio was in the
old Y. M. C. A. Building on 23rd St. and
4th Ave., and later he had studios in 26th St.
at 5th Ave., and 17th St., and finally in the
Broadway Arcade Building at 65th St.
In early days the artist painted with Wyant,
who helped and advised him and became
his close friend. The late Hopkinson Smith
and Blakelock were also his friends.

Marea U. Stone

Miss Marea U. Stone, a well known
American artist, died in San Francisco in
January last, after a long illness. She was
a member of the National Arts Club, and
of the Association of Women Painters and
Sculptors, and had a studio for several
years in the Van Dyck, in this city.

Harper Pennington

Harper Pennington died in Baltimore
Monday last, aged 65. He belonged to a
prominent Maryland family, as his mother
was a descendant of Charles Carroll of Car-
rollton, a signer. Mr. Pennington spent
much of his time at Newport and in N. Y.
and is survived by a widow and four
daughters. He was for many years promi-
nent in the N. Y. art world, but after his
retirement to Baltimore some seven years
ago had not been seen here. Not only was
he an able painter, who, had he worked
harder and more persistently, would have
achieved enduring fame, but he was blessed
with a most engaging and delightful per-
sonality which endeared him to a host of
friends. An unusually gifted and cultivated
man, he was always in demand at social
functions, and he was an admirable racon-
teur. He studied in Paris at Julien's and
was a facile still-life and figure painter. He
was a member of the Century Association.

Francis John Williamson

Francis John Williamson, the sculptor,
died recently at Esher, a suburb of London.

Francis John Williamson was born in
1833 in Camden Town, the heart of Lon-
don, and was educated at a private school
at Hampstead. He studied under John
Bell and J. Foley, the sculptors. He rose
to be Mr. Foley's assistant, and the asso-
ciation continued for twenty-one years. In
1870 he received his first commission from
the Queen, was introduced at Claremont by
Princess Louise, and prepared designs for
memorial sculptures to the Princess Char-
lotte, to be erected in the mausoleum at
Claremont. After that scarcely a year
elapsed without a royal commission being
placed in his hands, and almost all of the
royal family sat for him at various times.
His principal representation of Queen Vic-
toria is that in the examination hall of the
Royal College of Physicians, on the Vic-
toria Embankment in London, proclaimed
by the late King Edward "the finest portrait
of the Queen ever produced." Among Mr.
Williamson's figures were Arthur J. Bal-
four and a bust of Lord Tennyson, which
appeared in the Royal Academy in 1894
and which was a commission from Queen
Victoria shortly after the poet's death.
Some of Mr. Williamson's statues of Queen
Victoria are on exhibition in Australia, In-
dia and various parts of the British Isles.

PHILADELPHIA

Some 61 paintings of the Italian Schools
of the XIV, XV and XVI centuries, selected
from the J. G. Johnson Collection, have
been placed temporarily on exhibition in the
central gallery of Memorial Hall, Fairmount
Park, formerly occupied by some of the
pictures of the Wiltach Collection. No
catalog is yet available, but among the re-
markable works are an "Entombment" by
Carlo Crevelli, "Adoration of the Maji," by
Mantegna, "Enthroned Virgin" by Defen-
dente Ferrari, "Virgin and Child" by Ghir-
landaio, "Child with Landscape" by Moretti
da Brescia and "Portrait of Francesco di
Albrizzi" by Del Piombo. Other portraits
are attributed to Tintoretto, Palma Vecchio,
Paolo Veronese, Bassano, Luca Signorelli,
Carinani, Lorenzo Lotto, Giovanni Moroni
and there are an altar piece by Georgione,
a "Portrait of a Venetian Merchant" in pro-
file, attributed to Gentile Bellini, and a large
canvas, with architectural features that
might be the work of Giotto but is now
given to Masaccio.

The pictures, mainly of the Venetian
school will be described more fully when
facilities are obtainable. Mr. Berenson
cataloged the collection as a whole in 1913,
but they have since been catalogued by Dr.
Valentiner.

Local artists will have an opportunity
of competing for the \$100 prize offered for
the best poster for the coming May Day Pa-
geant at Bryn Mawr College. Designs must
be addressed to the Art Alliance before
Mar. 22, and should deal with Elizabethan
Frolics, Revels and May Poles and are to
be in black and one color.

Eugene Castello.

Artists' Group Show at Salmagundi

Six painters, Ernest Albert, Eliot Clark,
John Folinsbee, Leon Kroll, Louis Kron-
berg and Robert Vonnoh, and the sculptor,
James E. Fraser, will hold a group exhibi-
tion at the Salmagundi Club from Mar. 22-
Apr. 3, from 2-6 and 8-10 P. M. daily.

Old Masters Drawings at Studio Club

An exhibition of original drawings by
Old Italian Masters from the collection of
V. Winthrop Newman has been on at the
Whitney Studio Club, 147 W. 4 St. The dis-
play included examples of Michelangelo,
Raffaello, Titian, Tintoretto, Guido Reni, Pi-
ranesi, Del Sarto, Correggio, Da Vinci and
others. The drawings were mostly in pen
and wash.

The Brooklyn Society of Artists is hold-
ing its third annual exhibition in the gal-
leries of the Grant Post, G. A. R., 489
Washington Ave., Brooklyn; until Mar. 27.
Nearly 100 canvases are shown.

LONDON LETTER

London, Mar. 10, 1920.

The Britwell Sale which caused such a sensation in the book-world a short time ago, has indirectly led to the discovery of a book as rare and as interesting as the famous "Venus and Adonis," which sold for £15,100. The news of this record price no doubt caused many an owner throughout the length and breadth of the country to overhaul his library for unsuspected treasure. In one instance the hunt has proved successful, for a certain country gentleman, living on the borders of Wales, has unearthed not only a fifth edition of the "Venus and Adonis," issued in the same year as the fourth (1599), but also a first edition of "The Passionate Pilgrim," of the same year, with additions from another edition, and a third edition of "The Lucrece," as well as certain other copies of great interest. The whole are bound together in a single volume with vellum covers, adorned with gilding in the style of the XVI Century binders. The sale of this "find" will take place at Sotheby's on Mar. 23, when it is expected that America will again be represented among the bidders.

For Artists' Benevolent Fund

An interesting exhibition, the proceeds of which are to go to swell the resources of the Artists' Benevolent Fund, is now on at Messrs. Agnew's Galleries, 43 Old Bond st., W, where a number of beautiful Turners and several fine Copley Fieldings, together with a Girtin of great merit, are the centre of attraction. The Girtin is the "Gisborne Priory," in which the dignified calm of the architecture dominates the composition to produce a rare nobility, the Turners include the "Abbotsford Turners," eight in all while the Copley Fieldings embrace his "On the South Downs" and his delightful "Near Lewes." These are the gems of the show, dominating the room to the exclusion of works by men such as Birket Foster, E. J. Gregory and Pinwell, excellent as one might have felt disposed to regard their work in lesser company.

Sculptor Visits New York

A little later on a visit will be paid to N. Y. by the sculptor, Courtenay Pollock, who is going to the States for the purpose of executing several commissions for portrait busts of American art-lovers. Among the work which he will take with him for exhibition will be included busts of King George, Viscount Northcliffe, the late P. A. B. Widener (of Phila.), Mrs. Julia Worthington (of N. Y.), and others of various members of the Harmsworth family. Mr. Pollock claims the distinction of being the sculptor who has received the highest prices ever paid for a modern life-size bust and life-sized statue respectively, the two standing at £500 and £5,000.

Lord Rosebery's Gift

The Print Room of the British Museum has been enriched by the gift from Lord Rosebery of a book of Italian Drawings on vellum, proper to the middle of the XV Century and possibly by Mantegna or one of his disciples. Some 28 of the 30 leaves of vellum of which the book consists, are covered on both sides with the drawings, the subjects represented drawn from classical mythology or history, or depicting heads wearing elaborate classic headdresses. The style of craftsmanship suggests that they are by the hand of an engraver, rather than of a painter, but so far "experts" are by no means agreed as to the actual name to which they should be attributed, although many Renaissance artists have been suggested in connection with the book.

The Prix De Rome

The prospect of £250 a year for three years and a studio in Rome is an attractive lure for the art student, so that it is hardly surprising that there should have been many entrants among English art students for the British Prix de Rome, to be awarded for decorative painting. The Grafton Galleries are at present given over to an exhibition of selected work from competitors, the four leading candidates all pupils of the Slade School. The level of merit is remarkably high, showing originality, spontaneity and an absence of that copybook work which usually characterises shows of this kind. Indeed the exhibition is one of the most hopeful signs in the direction of the budding artist, that London has had for some time past.

Brangwyn's "Stations"

Frank Brangwyn has undertaken to paint 14 pictures of the "Stations of the Cross" for the Lepers' Church in Pretoria, the scheme for which is to be carried out on the most modern of lines, the conventional treatment having been entirely abandoned in favor of one possessing greater actuality. The work is undertaken entirely as a gift, and as a response to a petition addressed to all Academicians for one picture only of the series. From the pictures already completed by Brangwyn, it is anticipated that the finished set will equal in interest and beauty any of the works that he has yet accomplished. In putting it into execution, he has kept in mind the type of consolation needed by the unfortunate spectators.

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Expositions: Particulière le 27 Avril, publique le 28 Avril 1920

ART AND BOOK SALES

Combination Old Picture Sale

At the first session of a sale of old paintings by English and Continental masters from London and other sources, and including many early American portraits, at the Anderson Galleries March 11 last, a total of \$14,445.50 was obtained. Gilbert Stuart's portrait of James Connor of Ireland, who came to America in 1799, brought \$2,600 from the Ehrich Galleries. J. T. Lewis bought for \$1,050 a Gilbert Stuart portrait of Mrs. Elizabeth George, sister-in-law of Alexander Hamilton by his first marriage. M. de Brozik paid \$1,500 for a Washington attributed to Gilbert Stuart and \$800 for Edward Savage's group portrait of Washington and his family. A Stuart portrait of Martin van Buren went to Albert Rosenthal of Phila. for \$950.

At the second session, Mar. 12, the top price was \$1,400, paid for a portrait of Mrs. William Fletcher Norton, by Sir William Beechey, by Mr. F. J. Abbott, who also bought a "Portrait of a Lady," Flemish school, for which he paid \$1,250. A portrait of Mrs. Blackall by John Hoppner was sold to T. B. Morton for \$1,250. "A Portrait of a Lady" by Thomas Phillips went to M. Rougeron for \$750, and a "Portrait of a Gentleman" by Sir Joshua Reynolds to E. Stone for \$600. "A Portrait of a Man" by Sir William Beechey was sold to F. W. Snow for \$625, "Feeding the Sheep" by George Morland went to Mr. Brozik for \$550, and a "Landscape with Figures" by John Constable and a "Portrait of a Lady" by Reynolds to G. F. Muller, as agent, for \$500 and \$600 respectively. The total for the session was \$18,180 and for the entire sale \$32,625.

Benton Autograph Book Sale

The total obtained at the first two sessions of the sale of autographs and books from the collection of the late Josiah Henry Benton, a Trustee of the Boston Public Library, at the American Art Galleries, Mar. 11, was for books alone \$4,259. The top price, or \$65, was given by James F. Drake for No. 134. The Lexington Book Co. was the largest purchaser at the second session, Mar. 11, paying \$310 for W. H. Ireland's "Life of Napoleon Bonaparte," four vols., bound in blue levant leather by Riviere, with 27 folding plates by George Cruikshank. Other buyers were Charles W. Gordon, F. W. Morris, B. F. Hook and J. M. Chandler. The top price at the final session, Mar. 13, \$160, when the autographs were sold, was given by Mr. James F. Drake for a letter from George Washington to John Gill concerning a grant of land. Mr. George Grassberger paid \$140 for a letter from Washington, relating to the recall of the American Minister to France of the time. Mr. R. A. Heller paid \$115 for a letter from Franklin Pierce. The total for the three sessions was \$6,636.50, and the grand total for the sale was \$10,895.50.

RECENT LONDON SALES

Among recent salesroom events of interest was the purchase at Christie's of the Earl of Wharnccliffe's XV century illuminated Ms. of the Horae Beatae Mariae Virginis for £4,725. Rumor has it that the work was acquired for the Nation by a number of public spirited individuals, but so far nothing definite has been stated on the subject. Millais came into his own again at Christie's when his "Apple Blossom" fetched 1,900 gns., a price which completely eclipses the sums fetched by it at the Graham and David Price auctions. It is not generally known that one of his charming models for the work was the lady who is now the Dowager Lady Dudley, then a Miss Moncrieffe. Better prices also greeted examples of his contemporary, Alma Tadema, and even Albert Moore's works seem to be enjoying a revival of popularity, for his "White Hydrangeas" made 470 gns., almost double the amount paid for it twelve years ago. Indeed, these incidents speak well for values of works of the Victorian school.

As a "record" price, note must be made of the £2,152 given by Messrs. Ellis and Smith for a Valentine Green mezzotint of Reynolds' "Ladies Waldegrave." Hitherto the highest sum given for an engraving was the £1,500 paid for Meyer's print of Romney's "Lady Hamilton." The mezzotint is considered to be a first state, but unfortunately its margin has been considerably cut. Although its price exceeds any given for an engraving in an English salesroom, the "Morning Post" points out that it comes second, however, to that reached in Paris for a Rembrandt etching.

The Gothic cup of crystal and silver-gilt described in a former letter in connection with the recent Methuen sale of silver plate at Christie's was sold to Messrs. Chrichton for £3,200, while the Queen Anne dessert service by John Gibbons and Andrew Moore went to Messrs. S. J. Phillips for £6,944. High prices prevailed throughout the sale.

Salesroom Prices

A Raeburn portrait of Lady Seymour, the Queen of Beauty, at the famous Eglinton Tournament recently fetched 4,000 gns. at Christie's, while an unrecorded Frans Hals, called "The Laughing Boy," was bought by Messrs. Agnew for £5,040.

English and French Literary Sale

The total obtained at the sale of English and French literary property, largely duplicates from the Henry E. Huntington library, at the Anderson Galleries, March 9 last, was \$793.

At the second and last session, March 16, some of the higher prices were a copy of "Les Precieuses Ridicules" and "L'Escole des Maris," by Molière, sold to M. Wolf, an agent, for \$1,125 and \$1,085, respectively. "Signarelle ou le Cocu Imaginaire" by Molière, sold to the Rosenbach Co. for \$300 and Mather's "Brief History of the War with the Indians in New England from June 24 1675, to August 12, 1676" sold to C. A. Gordon for \$365.

The total for the session was \$4,923.10 and for the entire sale \$5,716.10.

PARIS LETTER

Paris, March 6, 1920.

His Excellency Who-Way-Thé, Chinese Ambassador to France and who is a keen lover of the fine arts, when asked recently what are the present tendencies in Chinese art, and whether the painters of that country were attracted by the realistic methods of the West or still followed the rules and principles of their national art, replied, "The majority of our modern painters have studied in Europe and strive to paint after your fashion, but there are still some who follow the old Chinese school, thousands of years old and which we call the 'school-of-the-careful-brush'."

To the "school-of-the-careful-brush" belonged that rare artist, Guy-Pierre Fauconnet, who has just died at 37 and whose work is on view at the Galerie Barbazanges. Without doubt the fact of painting with a "careful brush" hardly suffices to make a good artist, but too many present-day artists and too many critics and collectors are far too devoted to the opposite theory. The art of Fauconnet, is eloquent evidence that it is possible to paint with precision and with breadth and that technique may be minute and yet full of force. He belonged to no group, no school, but was alone and the exhibition of his works proves him to have been a great worker and a great conscience. He painted delicate harmonies in grey, with a minimum of color—everything limited to the essential. His nudes are painted with a combined breadth and precision which might be that of an Ingres who has been influenced by Utamaro, Toulouse-Lautrec, and the frescoes of Pompeii. They are in contrast with the nudes of many present-day artists who take a perverse delight in distorting the human figure. His still-lives are the work of a decorator, slightly influenced by Persian and Chinese tradition. There are also landscapes, portraits and allegories in a pure clean outline, of so sensitive a nature that it cannot be called cold. His animals, too, depicted in paint and in pen and ink are innocently and artfully portrayed. A hint of caricature is apparent in one or two portraits, but the majority of these, chiefly those of children and very young girls, are touching. Touching, indeed, is the word to use in connection with most of the dead artist's skilful work. There is also in the display a set of masks and costumes, designed for the Theatre du Vieux Colombier and which may have been seen in N. Y. during that company's seasons there.

A French Painter-Priest

A priest, M. L'Abbé Calès, has been showing views in the Dauphiné Alps at the Galerie Devambez for the benefit of a steeple for his church in that province, which he hopes to build from the proceeds of the sales. Could more picturesque idea be imagined or one with a better chance of success? England has had her walking parson; now France has her painting priest. Every nook or corner of the country surrounding his parish—a village called Tencin, on the river Isère, a few kilometres upstream from Grenoble, this painter priest has portrayed in burning color with his vigorous palette-knife on the canvases he carried on his motorcycle.

A new Salon called "Le Nouveau Salon" is announced to open April 1 at the Galerie Manzi-Joyant.

At M. Bonnat's suggestion a monument will be erected to the memory of the 334 students of the Beaux Arts who died during the war. It has been decided to entrust the sculpture to Jean Boucher and the architecture to M. Alex. Marcel. A committee for the collection of funds has been formed and donations will be gratefully received by M. Pontremoli, treasurer of the Committee; 1 rue Spontini, Paris.

Auction Benefits Salon d'Automne

The Society of the Salon d'Automne, finding a deficit after its last exhibition, made an appeal to its members. The very existence of the society was declared to be in jeopardy and an effort had to be made to save it. In response to the appeal the members agreed each to offer one of their works for auction, and a sale was consequently organized by MM. Lair-Dubreuil, Henri Baudoin and Bernheim Jeune Feb. 21 last at the Galerie Manzi which brought the respectable total of 153,875 frs., sufficient to make good the past year's deficit and to constitute a small reserve for the future. In addition to the gifts of their own works by the artists themselves, collectors, admirers of the Salon d'Automne: M. M. Koechlin, Henry and Marcel Kapferer, Joubaloff, Jacques Rouché, Théodore Duret and the owners of the various galleries of modern art in Paris made donations, among which was a picture by Claude Monet (representing his home at Giverny) which realized 15,000 fr. Another high price was secured for a group by Rodin (19,500 fr.). Other good figures were obtained for pictures by Vuillard (8,100 fr.); Pierre Bonnard (8,200 fr.), Jacques E. Blanche (1,950 fr.), Maurice Denis (300 fr.), Henri-Matisse (4,900 fr.), etc. These figures are very instructive as showing the approximate market value of contemporary painters at present.

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Nine of the pictures in James Carrigan's
recent exhibition at the Feragil Galleries,
were sold. The buyers were: Mrs. J. Alden
Weir, the Vose Galleries, Boston, and
Messrs. Duncan Phillips and C. L. Baldwin.

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CHICAGO

Of the four exhibitions now on at the Art Institute, that of the American Painters, Sculptors and Gravers has been accorded the most prominent position, occupying the first suite of galleries in the east wing. It is an interesting show, made up for the most part of the "top notchers" among moderns, but the general effect of the show is curiously dull and ugly, except for the sculpture which is beautiful now and then. Some 34 painters, 15 sculptors and 3 etchers exhibit. While there are a number of "star" performances to be noted the collection as a whole breathes of jaded tastes that call for high flavors and there is little of the joy in life and beauty that are the simplest and finest messages of art.

A show of works by Renoir, Degas and Davies had been scheduled at the Institute, but owing to the express strike only a few canvases are in place and these for the most part Renoir's, good and important examples.

These shows with the exhibition of Primitives under the auspices of the Renaissance society and direction of Mr. Richard Offner, now on at the University of Chicago, make up a complete review of modern art, its inspiration and its tendencies. The annual exhibition of etchings, directed by the Chicago Society of Etchers is unique as being the smallest, yet choicest collection the Society has ever assembled, as well as for record sales. Forty purchases were recorded for the first day and the total receipts for the first four days have been near the \$1,000 mark. Adolphe W. Blondheim, Arthur W. Heintzelman, Ernest D. Roth and J. W. Winkler are the prize winners, while works by Charles W. Dahlgreen, Kerr Eby, Bertha E. Jaques, Roy Partridge, Ralph M. Pearson, George Resler, Ernest D. Roth and Paul J. Verrees have been purchased for the Print Room of the Art Institute.

In Dealers' Galleries

Adam Emory Albright is exhibiting pictures of children, painted in South America and Southern Cal., notable for charming color arrangements and a feeling for the tranquil joy of outdoor life in sunny lands.

Ossip Linde is in town for his show in the Carson Pirie Scott and Co. galleries. The express strike has, however, prevented delivery of the bulk of his collection. Much interest has been shown in this event and many friends and admirers have called in person or on the wire to learn of its progress. The few examples of Mr. Linde's work which have arrived justify all expectations. Mr. Barrie is rejoicing in the acquisition of a small but perfect Winslow Homer watercolor. He is also much pleased with the recent sales in these galleries of works by Chicago artists, some forty of which have been consummated during the past month. These include Krafts, Clusman's, Grants, Botkes and two big Ufers, which latter were sales of the week.

At O'Brien's they are featuring the works of Ettore Caser who deserves all praise for his color and decoration. It is curious that this young Venetian should have escaped

the attention of N. Y., but it is fortunate for picture buyers in the west.

Mr. J. W. Young is taking delight in offering 20 rare bronzes which represent a fortnight's untiring effort in collecting during his recent visit to the East. Such men as Daniel Chester French, Paulanship, Phimister Proctor, James Fraser, Janet Scudder and Bessie P. Vonnoh are included in the list.

The Thurburs report a success at Aurora where some 20 canvases from the collection they placed on exhibition at the instigation of the Aurora Art League, have already been sold, while a number of others remain on approval. Emerson, Buck and Schou all sold remarkably well, and Aurora is to be congratulated on the discrimination of its collectors. Robert Grafton, who makes these galleries his local headquarters, will leave for New Orleans next week after a strenuous season of portrait commissions here. A number of important ones are awaiting him in the far south.

The American show at the Anderson galleries on Michigan Ave. will open this week and will be the event of the season from the viewpoint of great names and important examples.

Evelyn Marie Stuart.

CINCINNATI

The Cincinnati Art Club is assisting in obtaining subscriptions for The Duveneck Foundation, conducted by the Museum Association and as a memorial to Frank Duveneck. There will be two separate operating funds, one endowment to be held by the Trustees of the Museum Association, for the advanced instructions in the Art Academy, the income to be appropriated by said Trustees in the support of a Duveneck Professorship; or of Duveneck Fellowships, payable to mature students while pursuing their studies; or to be devoted to any similar purpose. The other endowment to be held by the Endowment Fund Association of the University, the income to be used in providing lectures by trained men, artists preferred. Upon the size of the separate funds will depend what can be accomplished both at the Art Academy and the University. Subscription lists will be circulated among members of the Club.

The Museum has on exhibition 18 signed etchings by the late Frank Duveneck, made in Venice and Florence.

There was an exhibition of paintings, by the Taos Society of Artists, to Mar. 17, at the A. B. Closson, Jr., Co's. Galleries. The display covered some of the best work by the following artists: O. E. Berninghaus; Ernest Blumenschein, E. Irving Couse, H. Hubert Dunton, Albert L. Groll, Victor Higgins, Julius Rolshoven, H. J. H. Sharp, Walter Ufer. Bert Phillips and Robert Henri, members, did not exhibit.

Cullen Yates' important canvas "Autumn" was recently sold in Detroit to a Western collector. "Spring" a smaller work also found a purchaser in the same city.

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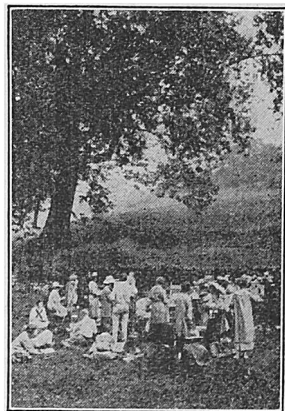
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CALENDAR**NOTICE TO GALLERIES**

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

ARTISTS' CALENDAR

Carnegie Institute, Pittsburgh, Pa.—International Exhibition of Oils, Apr. 19 to June 30. Exhibits received up to April 2 at Institute.

Connecticut Academy of Fine Arts, Annex of the Wadsworth Athenaeum, Hartford, Conn.—Tenth Annual Exhibition, Apr. 19 to May 2. Exhibits in oil and sculpture that have not been previously publicly shown in Hartford. Exhibits to L. A. Wiley & Sons, 732 Main St., Hartford, Conn., before Apr. 10.

National Academy of Design—Annual Exhibition, Brooklyn Museum, Eastern Parkway, Brooklyn, April 7-May 9.

New Haven Paint and Clay Club, Yale School of Fine Arts, New Haven, Conn.—Twentieth Annual Exhibition Apr. 11 to May 2. Exhibits received at exhibition, Apr. 3.

Portland Society of Art, Portland, Me.—Annual Spring Exhibition, April 9 to May 9. Exhibits received at the Sweat Memorial Museum. Entries to the Secretary Before Mar. 27.

Society of Connecticut Artists, Hartford, Conn.—Second Annual Exhibition, to Mar. 31. No Jury.

SPECIAL NEW YORK EXHIBITIONS

Arden Gallery, 599 Fifth Ave.—Spanish Curios, Bric-a-Brac, Tapestries, etc., Mar. 22-Apr. 14.

Arlington Gallery, 274 Madison Ave.—Paintings by Robert Spencer, extended to April 1.

Art Alliance of America, 10 E. 47 St.—Hand decorated fabrics, to Mar. 31.

Ainslie Gallery, 615 Fifth Ave.—Pastel Portrait Sketches of Children by Evelyn Enola Rockwell, Paintings by George Inness and Warren Davis.

Babcock Gallery, 19 E. 49th St.—Oils by Sydney M. Wiggins and Magnus Norstad, to Mar. 27.

Bourgeois Gallery, 668 Fifth Ave.—Oils, Drawings and Pastels by Joseph Stella, Mar. 27-Apr. 24.

City Club, 55 W. 44th St.—Etchings by Eight Artists, to Mar. 27.

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D. B. Butler & Co., 601 Madison Ave.—Decorative Paintings, Early French, Italian and Dutch Landscapes, Marines and Flowers.

Daniel Gallery, 2 W. 71st St.—Watercolors by John Marin, Mar. 22-Apr. 12.

Durand-Ruel, 12 E. 57th St.—Degas Pastels and Drawings, to Mar. 27.

de Zayas Gallery, 549 Fifth Ave.—Paintings by Walt Kuhn, Mar. 22-Apr. 3.

Dudensing Gallery, 45 W. 44th St.—Paintings by Victor Charreton, during March.

Duveen Brothers, 720 Fifth Ave.—Portraits by Ambrose McEvoy, to April 9.

Ehrich Gallery, 707 Fifth Ave.—Architectural Landscapes, to Mar. 27.

Fakir's Club, 11 E. 44 St.—Watercolor Drawings by K. Hartwell and S. L. Fletcher, to Mar. 25.

Ferargil Gallery, 607 Fifth Ave.—American Paintings. Folsom Gallery, 560 Fifth Ave.—American Paintings.

Grant Post, G. A. R., 489 Washington Ave., Brooklyn—Brooklyn Society of Artists, Third Annual Exhibition, to Mar. 27.

Grolier Club, 47 E. 60th St.—English Literary Mss. and Books, to Apr. 3.

Hotel Bossert, Brooklyn—Second Annual Exhibition of the Brooklyn Society of Miniature Painters, to Mar. 29.

John Levy, 559 Fifth Ave.—Foreign and American Paintings. Portraits of Women and Children by Leading Artists, Mar. 23-Apr. 7.

Kingore Gallery, 668 Fifth Ave.—Oils by Leon Kroll, to Mar. 27. Watercolors and Oils by Francois Verheyden, to Mar. 20.

Kleinberger Galleries, Inc., 725 Fifth Ave.—Seventh annual exhibition of The Allied Artists of America, to Apr. 3.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Hayley Lever, Mar. 20-Apr. 10.

Metropolitan Museum, Central Park at E. 82d St.—Open daily from 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 5 P. M. Admission Monday and Friday, 25c—free other days. Chinese and Japanese Brocades. Engravings by Albrecht Durer.

Milch Gallery, 108 W. 57 St.—Landscapes by Willard L. Metcalf, to April 5.

Montross Gallery, 550 Fifth Ave.—Pictures by American Artists.

National Arts Club, Gramercy Park—American Drawings and Sculptures, Sketches (Invited), to Mar. 27. Annual Exhibition of the Society of Illustrators, Apr. 1-17.

N. Y. Public Library, Fifth Ave. and 42d St.—Print Gallery (Room 321), Mielatz Memorial, consisting of etched plates, to April 15. American Etchings of today, Mar.-Apr.

N. Y. Public Library, Ave. A, bet. 77th and 78th Sts.—Old Bohemian and Slovak Embroideries.

Pennsylvania Hotel, Exhibit Room 3, Annual Exhibition of The Memorial Crafts Institute, 1-10 P. M. daily, to Apr. 13.

Pratt Institute, Ryerson St., Brooklyn—Brooklyn Water Color Club, to Mar. 27.

Plymouth Institute, Orange and Hicks Sts., Brooklyn—Group of Long Island Painters, to Mar. 29.

Ralston Galleries, 567 Fifth Ave.—Oils by Carlton Fowler, through March.

Rosenbach Galleries, 273 Madison Ave.—Paintings of the Barbizon School, etc., to Mar. 27.

Salmagundi Club, 47 Fifth Ave.—Group of Seven Artists, Mar. 22-Apr. 1.

Scott & Fowles, 590 Fifth Ave.—XVII and XVIII Century Portraits by English and American Painters.

Touchstone Galleries, 11 W. 47th St.—Oils by Logasa, Mar. 22-Apr. 5.

556 Fifth Ave.—Etchings by A. Lepere, Mar. 15 to April 1. Miscellaneous Paintings of Various Schools through March. Paintings by Albert Felix Schmitt, under the direction of Mrs. Albert Sterner, to Mar. 27.

Waldorf-Astoria, Roof Garden, 5th Ave. and 34th St.—Fourth Annual Exhibition Society of Independent Artists, to Apr. 1.

ART AND LITERARY AUCTION SALES

American Art Association, 6 E. 23rd St.—Library of Walter Thomas Wallace of South Orange, N. J., Mar. 22, 23, 24 and 25, afts. and eves. Etchings, Mar. 26 eve. Antiquities, Mar. 27 aft.

Anderson Galleries, 489 Park Ave.—Early French Literature, mostly French Drama. (From the Bridgewater Library) Early English Literature and Americana, from the Library of Henry E. Huntington. (Part 12) Mar. 23-24 afts. The Library of the late George Pepperdine (Part Two), Mar. 22-23, afts. and eves. Persian, Chinese and Japanese Art Objects from the Collection of E. Colonna and Antique Glass from the Collection of Thomas E. H. Curtis, Mar. 25, 26 and 27, afts.

Buxton Forman Library Sale

The first two sessions Monday aft. and eve. last, at the Anderson Galleries, of the auction of the library of the late H. Buxton Forman, resulted in a total for 400 items of \$50,668.

The top price, \$4,050, was paid by the Rosenbach Co. for a first edition of "Lamia, Isabella, the Eve of St. Agnes, and Other Poems," by John Keats. Another set of poems by the same author was bought by the same company for \$1,750.

The Rosenbach Co., the principal purchaser, bought almost all of the works of William Blake, paying for "Genesis" \$1,350, and for "Pauline," by Robert Browning, \$2,500.

Following is a list of all the books for which more than \$200 was paid:

"Alaric at Rome," a prize poem by Matthew Arnold, Rosenbach Co., \$900.

Comedies by Francis Beaumont and John Fletcher, S. M. Hopkins, agent, \$265.

Poetical sketches by William Blake, Rosenbach Co., \$410.

"The Complaint and the Consolation, or, Night Thoughts," by Edward Young, engravings by William Blake, Gabriel Weiss, \$210.

"There Is No Natural Religion," by William Blake, Rosenbach Co., \$625.

Illustrations of the Book of Job, by William Blake, J. F. Drake, \$205.

Ten original drawings in india ink by William Blake, Rosenbach Co., \$1,000.

Original drawings of "Urizen," by William Blake, Rosenbach Co., \$1,060.

Three drawings by William Blake, J. F. Drake, \$610.

Original Ms. of an unfinished poem entitled "Genesis," by William Blake, Rosenbach Co., \$1,350.

Original Ms. "The Adventures of Ernest Alembert," by Charlotte Bronte, Gabriel Weiss, \$810.

Original Ms. of "The Bridal," by Charlotte Bronte, Charles Seaser, \$560.

Autograph Ms. of the "Death of Darius," by Charlotte Bronte, Charles Seaser, \$575.

"Sonnets," by Elizabeth Browning, Mrs. W. R. Andrews, \$910.

Autograph Ms. of an early "Autobiography," by Elizabeth Browning, M. Wolf, \$670.

"Pauline," by Robert Browning, Rosenbach Co., \$2,560.

"Bells and Pomegranates," Robert Browning, Rosenbach Co., \$1,000.

Autograph letters to R. H. Horne, Robert Browning, J. Baxter, \$730.

Original Ms. of "Colombe's Birthday," Robert Browning, Rosenbach Co., \$1,200.

MacFlecknow; or, A Satyr Upon the True-Blue Protestant Poet, T. S., John Dryden, Rosenbach Co., \$330.

Autograph copy of "Adam Bede," from George Eliot to Thackeray, Rosenbach Co., \$800.

Original Ms. of "Hero and Leander," by Leigh Hunt, Rosenbach Co., \$910.

Poems, John Keats, Rosenbach Co., \$1,750.

"Lamia, Isabella, The Eve of St. Agnes, and Other Poems," John Keats, Rosenbach Co., \$4,050.

The highest price paid at the second session, Mar. 16 eve., was \$9,100 by the Rosenbach Co. for the complete original Mss. of "The Spectacles" by Edgar Allan Poe. The same company bought the Kelmescott Press edition of "Poems Chosen Out of the Works of Robert Herrick," for \$830.

Other sales were—

Last letter of Harriet Shelley, Rosenbach Co., \$1,300.

Original poem on Shelley's death by Mary Shelley, Rosenbach Co., \$775.

Letters of Mary Shelley to Clara Clairmont, W. Carlton, agent, \$750.

The rarest of Shelley pieces, "Posthumous Fragments of Margaret Nicholson," Rosenbach Co., \$6,750.

Shelley's Missing Satire of 1811, W. Carlton, \$2,350.

Shelley's "An Address to the Irish People," W. Carlton, \$1,100.

Shelley's "Queen Mab," Rosenbach Co., \$6,000.

Shelley's "The Revolt of Islam," a first issue, Rosenbach Co., \$950.

Shelley's "A Vindication of a Natural Diet," Rosenbach Co., \$1,000.

Shelley's "Laon and Cynthis," Rosenbach Co., \$1,700.

Shelley's "Oedipus Tyrannus," Rosenbach Co., \$6,100.

Shelley's "Epipsychidion," W. M. Hill, \$1,100.

Shelley's "Adonais," Rosenbach Co., \$2,050.

Complete original Ms. of Shelley's "Julian and Maddalo," E. D. North, \$6,250.

Shelley's letter to Claire concerning her child, Allegra, Rosenbach Co., \$750.

Shelley's autograph letter telling of the writing of "Adonais," E. D. North, \$1,025.

The sale was concluded Wed. aft., Mar. 17 with a total of \$15,308, making a grand total for the entire sale of \$150,685. The Rosenbach Co. paid the highest price of

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the session, \$1,025, for the "Bucolics" of Virgil, translated into English by John Martyn, London, 1749, and in binding by Roger Payne. Other prices were:

No. 785—First edition of Edmund Spenser's "Faerie Queene"; James F. Drake, \$910.

No. 820—"Undergraduate Papers" by Algernon C. Swinburne, first edition, one of four copies known; Rosenbach Co., 825.

No. 826—"The suppressed first edition of Swinburne's 'Poems and Ballads,' London, 1866, with Ms. of 'A Leave Taking'; Ernest D. North, 210.

No. 836—"Gathered Songs" by Swinburne, on vellum; Rosenbach Co., 290.

No. 843—Original Ms. of Swinburne's "Felise"; Ernest Dressel North, 350.

No. 844—Original Ms. of Swinburne's "Garden of Proserpine"; Rosenbach Co., 850.

No. 845—Original Ms. of Swinburne's "At Eleusis"; Gabriel Wells, 220.

No. 859—"The Window," by Alfred Tennyson, privately printed in London in 1867; Rosenbach Co., 230.

No. 863—"To the Queen," by Tennyson, London, 1873, rare first edition; Rosenbach Co., 380.

No. 868—"The New Timon and the Poets," by Tennyson, privately printed, 1879; Rosenbach Co., 410.

No. 893—Autograph Ms. by Richard Wagner of a scene from "Die Walkure"; Gabriel Wells, 260.

No. 900—"A Panegyric to My Lord Protector," by Edmund Waller, London, 1655; Rosenbach Co., 260.

No. 909—"Divine Poems," by Edmund Waller, London, 1685; Rosenbach Co., 350.

No. 963—Autograph notebook kept by Walt Whitman during his service in the Civil War; M. Wolf, 430.

No. 971—"The Shepherd's Hunting," by George Wither, London, 1615, rare first edition; Rosenbach Co., 760.

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TUESDAY, MARCH 23, AT 2.30 P. M.:

TWENTY-SIX ILLUMINATED MANUSCRIPTS and EIGHT FIFTEENTH CENTURY BOOKS, printed ON VELLUM from the Collection of HENRY YATES THOMPSON, Esq., of 19 Portman Square, London, W. 1.

Also on TUESDAY, MARCH 23, immediately after the Sale of the Yates Thompson Manuscripts, a REMARKABLE VOLUME OF SHAKESPEAREANA, the property of R. F. BURTON, Esq., of Longner Hall, Near Shrewsbury, containing—"Passionate

The SEVEN FRENCH MANUSCRIPTS include four noble volumes from the Library of Jean, Duc de Berri, one of the greatest of medieval bibliophiles, with others that belonged to Prigent de Coetivy, Rene of Lorraine, Louis of Anjou, Bastard of Maine, and Antoine Grand Bastard of Burgundy.

The FIVE ITALIAN MANUSCRIPTS include a remarkable Psalter of Paduan Origin, c. 1300; the Gospel Book of Pope Pius II; the Psalter of Cosimo dei Medici; Pater Patriae the Breviary of Duke Hercules of Ferrara, and the Horae of Dionora, Duchess of Urbino.

The EIGHT PRINTED BOOKS—all vellum copies—date from 1466 to 1493, and include two books from the press of Fust and Schoeffer, MAINZ; a magnificently illuminated Pliny, VENICE, 1472; first editions of Valturius De re Militari; VERONA, 1472; and Ptolemy, Cosmographia, ULM, 1482; and two lavishly decorated historical works published by Verard.

Illustrated Catalogue, containing 50 plates, price One Guinea, may be had of the Auctioneers, and of MR. LATHROP C. HARPER, 437 Fifth Avenue, New York, or may be examined at the offices of the AMERICAN ART NEWS.

WEDNESDAY, MARCH 24:

OIL PAINTINGS from Purley Park, near Reading, the property of the Trustees of the late Major Storer, comprising examples of the Italian, French, Dutch and English Schools, and including a fine flower piece by Van Huysum; an interesting Eckhout; a portrait of a lady, a portrait of Admiral Keppel and a portrait of William, 4th Earl Fitzwilliam by Sir Joshua Reynolds; a portrait of the Hon. Mrs. Storer by Sir Thomas Lawrence, etc.

Also two superb portraits of Charles I and Henrietta Maria, the property of the Right Hon. Lord Braye, a landscape by Ruisdale, and a small genre by Van Mieris, the property of a nobleman, a Madonna and Child by an early Flemish Master, and three other pictures of the Netherlandish School; a Child's Head by Van Dyck, and two other pictures of the Flemish School, the property of Mrs.

Best; with other important pictures, the property of Lord Cranworth, Sir Thomas Buxton, Bt., etc.

Catalogues may be had at above address. Illustrated catalogues in preparation.

THURSDAY, MARCH 25:

A remarkable collection of DRAWINGS BY OLD MASTERS, the property of THE MARQUIS OF LANSDOWNE, K. G., including fine specimens by Simone Memmi, Correggio, Luini, Canaletto, Guardi and other Italian Masters; a superb Poussin and a series by Boucher; two drawings traditionally assigned to Holbein, others by Rubens and Vandyck and four by Rembrandt, one of them taking rank among the most important drawings of the master's later period. Also interesting drawings by H. P. Bonington, J. Constable, J. S. Cotman, J. Downman, W. Hogarth, J. Hoppner, Sir T. Lawrence, Sir J. Millais, G. Morland, Alfred Stevens, J. M. Whistler, Sir David Wilkie, Richard Wilson, and other MASTERS OF THE ENGLISH SCHOOL, the property of J. P. HESELTINE, Esq., 196 Queens Gate, London, S. W.

Illustrated Catalogues containing numerous plates, also plain copies, may be had as above.

FRIDAY, MARCH 26:

WORKS OF ART, including very important Italian Bronzes by or attributed to Donatello, Verrochio, Riccio, Jacopo Sansovino, Giovanni da Bologna, Domenico Beccafumi, etc.

Terra-cottas by Desiderio da Settignano, Luca della Robbia, and the follower of Donatello known as "The Master of the Naughty Child"; carved wood figures of the North Italian, South German and Tyrolese Schools; Italian Majolica, including a dish by Orazio Fontana; Rhodian, Spanish, Rouen and Delft Pottery; Meissen and Berlin Porcelain; a Limoges enamel plaque by Pierre Raymond, 1562; Oriental Rugs, etc., the property of Mrs. Best (formerly known as the Zeias Collection.)

A cabinet with paintings by Rubens, a remarkable stained glass window in five panels, with portraits of Henry VII and

Elizabeth of York; three fine pieces of tapestry c.1600-1700, an English silver-gilt porringer, cover and tazza, 1656-7; and a Charles II silver-gilt cup and cover, 1678; a few pieces of fine English Eighteenth Century porcelain; a French

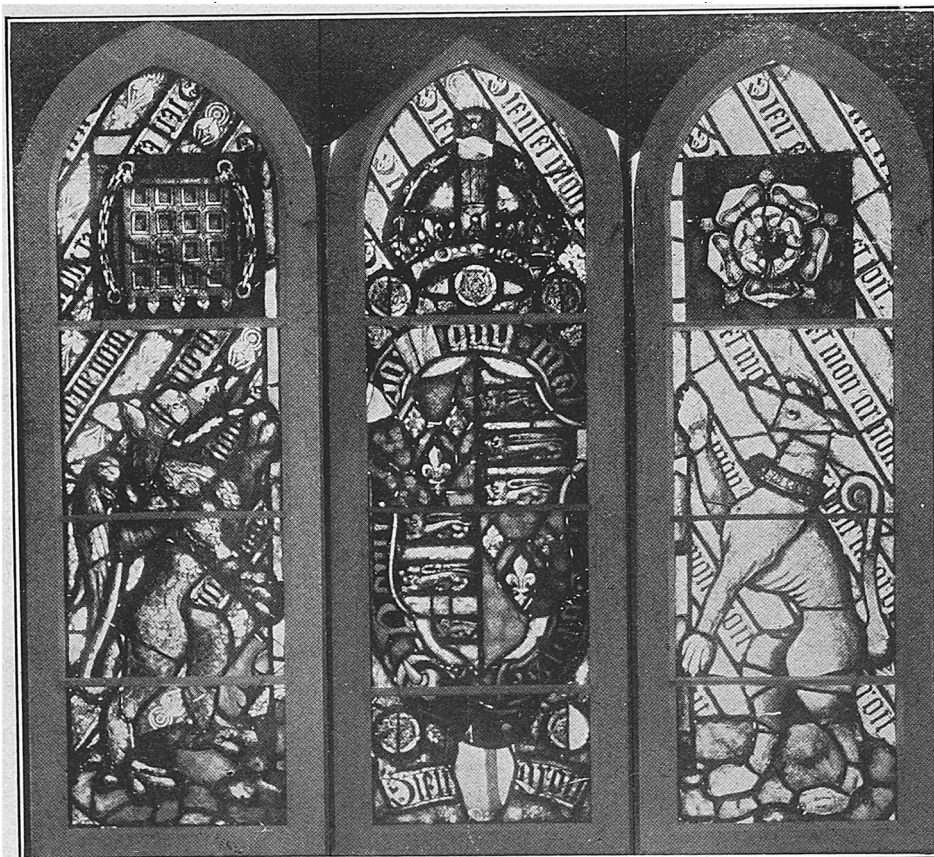


STAINED GLASS WINDOW WITH PORTRAIT OF HENRY VII.

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Pilgrim, 1599; W. Shakespeare's *"Lucrece"*, 1600; Thomas Middleton's *"Ghost of Lucrece"*, 1600; E. C. *"Emaricidulfe"*, 1595, and William Shakespeare's *"Venus and Adonis"*, 1599. Illustrated catalogues may be had as below, price 2/6d. each.

The FOURTEEN ENGLISH MANUSCRIPTS include such famous works as the Life and Miracles of St. Cuthbert, the Carrow Psalter, the Salvin Horae, the Psalter of John of Gaunt, and the Horae of Elizabeth of York, wife of Henry VII. Also one of the only three known bindings executed at Winchester during the Twelfth Century, and a superb Thirteenth Century Manuscript of the Apocalypse.



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Eighteenth Century commode, etc., the property of the RIGHT HON. LORD BRAYE, removed from Stanford Hall, Leicestershire.

Also two tapestry maps from the Sheldon looms—the earliest established in England—the property of H. BIRKBECK, Esq., Westacre, Swaffham, Norfolk; a large and important gallery table with top of Breckia marble, the property of the MARQUIS OF LANSDOWNE, K. G.; a bronze by Benvenuto Cellini and another attributed to Bartolomeo Bellano, the property of A. T. GODFREY, Esq., and Italian Renaissance furniture, the property of the EARL OF LEICESTER.

Illustrated Catalogue, containing about 25 plates, price 10/3, also plain copies, may be obtained from the Auctioneers, and of MR. LATHROP C. HARPER, 437 Fifth Ave., New York, or may be examined at the offices of the AMERICAN ART NEWS.

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